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THE APPLIED ARTS BOOK

A Monthly Magazine
For Use in
Schools

Published by
Arts Guild of



The Applied
Worcester Mass.

CONTENTS

Representation of the
Third Dimension II
Practical Construction
in Figure Drawing II

Mechanical Drawing
March Outline
The Craftsman's
Memorandum
Supplement

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Supplement.	By N. L. Berry

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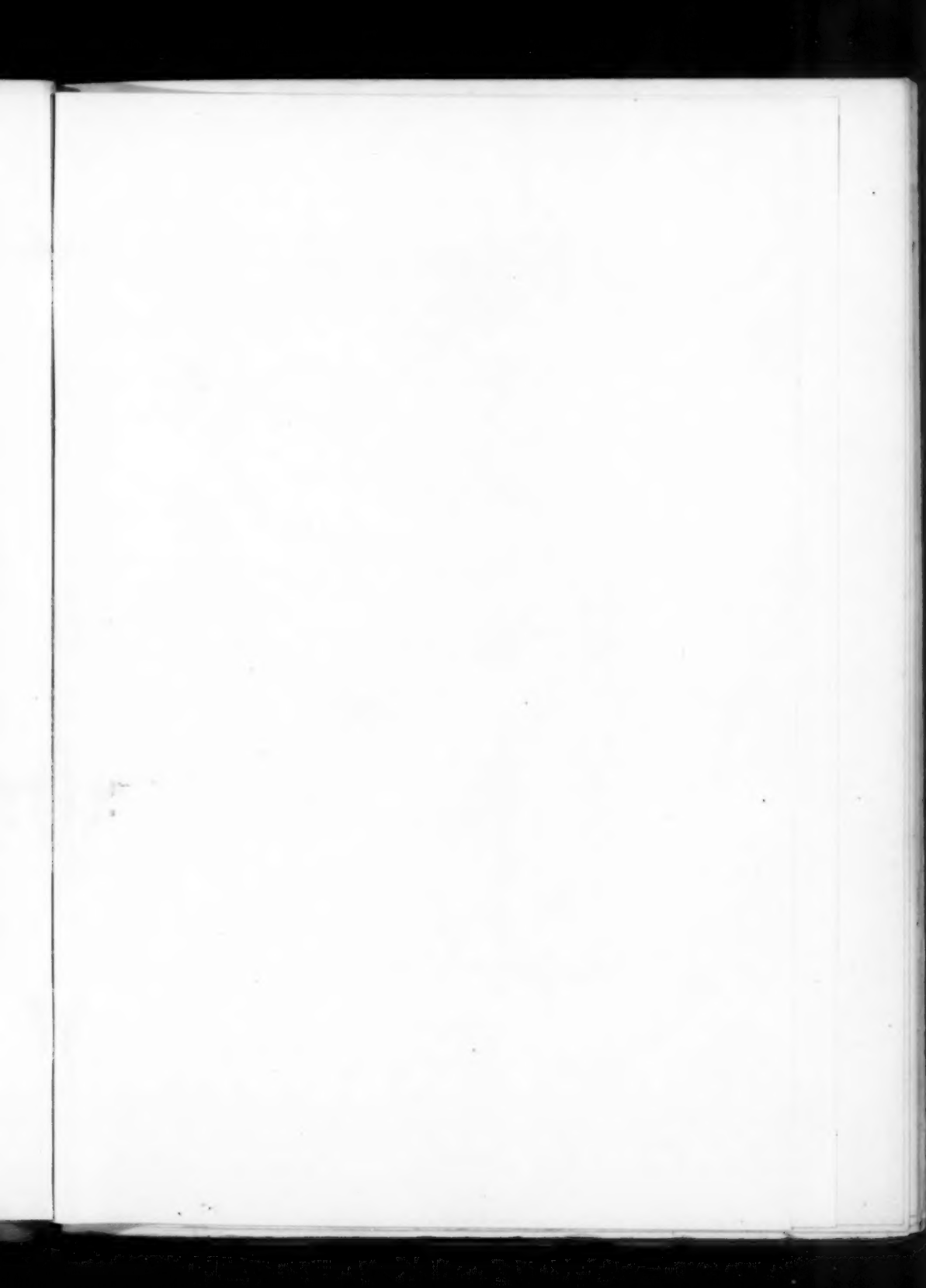
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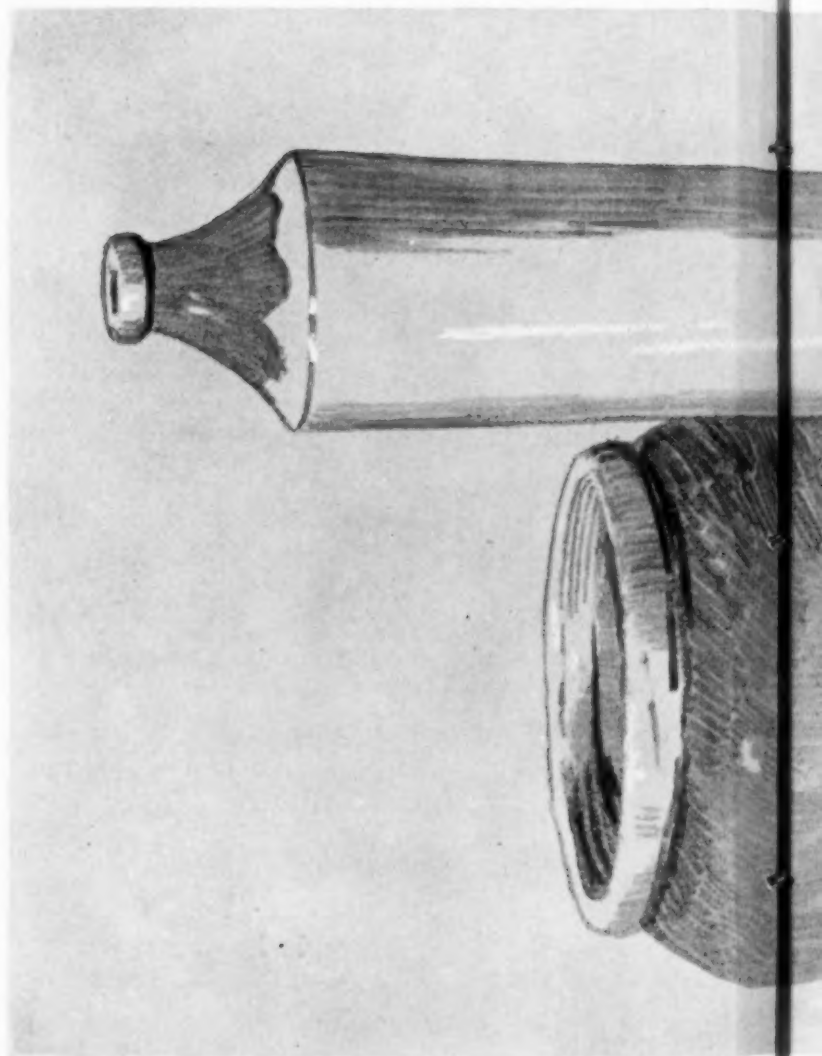
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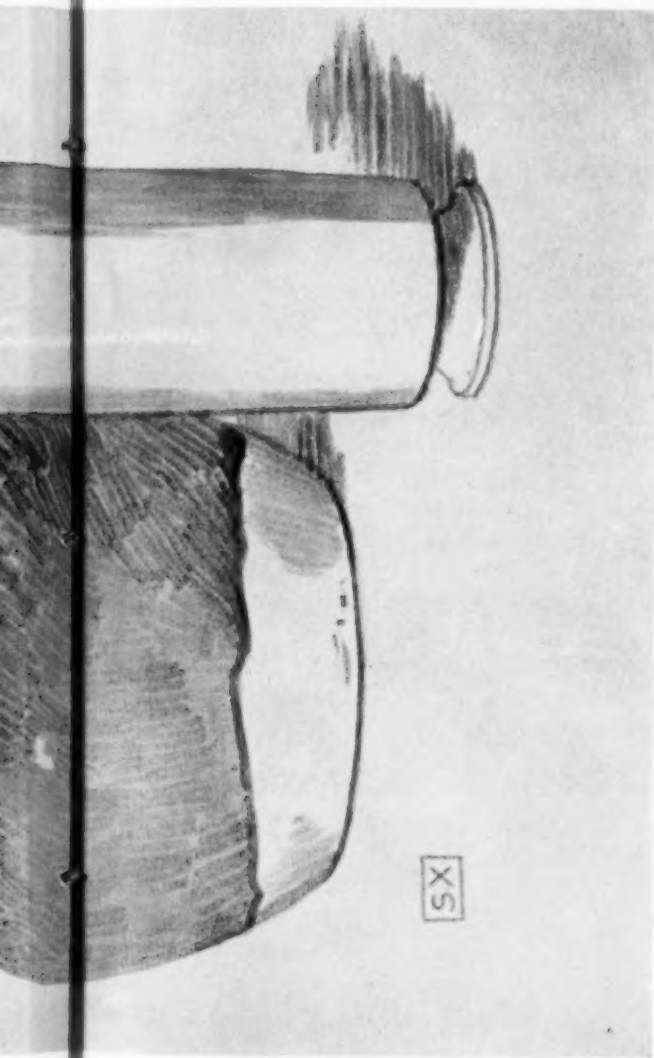
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Drawn by N. L. Berry.

SUPPLEMENT TO THE APPLIED ARTS BOOK, MARCH, 1903.

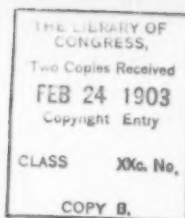


THE APPLIED ARTS BOOK

Vol. II

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REPRESENTING THE THIRD DIMENSION.

II.



ABOUT the fifth or sixth year in school, children who have formed the habit of drawing whatever material has given opportunity for illustration, are prepared to formulate with profit some of the principles of perspective.

This science is capable of a logical arrangement of principles that may be taught, understood and illustrated without the accompanying result of power to apply them in object drawing.

Indeed, too much of the teaching of perspective in public schools is along this line. It proves to be a science studied for its own sake rather than as an aid to correct drawing.

This often happens without a suspicion on the part of the teacher that it is so. Nevertheless he wonders at results, at the lack of application of the principles so carefully taught. The drawing of things is lost sight of in the science of their detail. To many children, the drawing of a tumbler means the drawing of certain ellipses governed by certain laws, and not the drawing of an object which may be made to look round by the intelligent use of the

right curves. It proves to be a drawing of ellipses for the sake of ellipses and not for the sake of a good cylindrical tumbler.

Often an ellipse is drawn and perfected before the proportions and pose of the object involving it are even suggested.

Unless ideas of objects are made first in importance and ellipses, level of the eye, convergence, etc., made subordinate, the coming of perspective study often means the death of practical drawing.

The following is a reasonable test as to whether perspective study is proving helpful or harmful to a beginner. If a child is asked to draw such an object as the tumbler just mentioned, and he constructs a careful and completed ellipse before suggesting the rest of the object, such study is not in its proper relation.

The child needs to draw things, things, things, with his mind on the story each thing has to tell, till he forgets details in the thought of the whole. He must think of roundness, not ellipses, of distance, not convergence. He must see, not abstract slants and curves, but pictures and sketches whereby means of foreshortening and convergence, satisfactory effects are produced. Effects which are so vivid that he sees them first and ellipses and convergence afterwards. He must be taught in some manner which will associate effects which appeal to him with each illustration used.

Pictures of high, round towers should enforce the study of cylinders; of big rectangular buildings,

the study of cubes. The level of the eye should be found and indicated in many pictures of height and distance, rather than reasoned about only from diagrams and small models. Converging lines should be traced to their actual vanishing points in pictures and nature as well as marked out on diagrams.

At the beginning the teaching should be with only so much of analysis as is necessary.

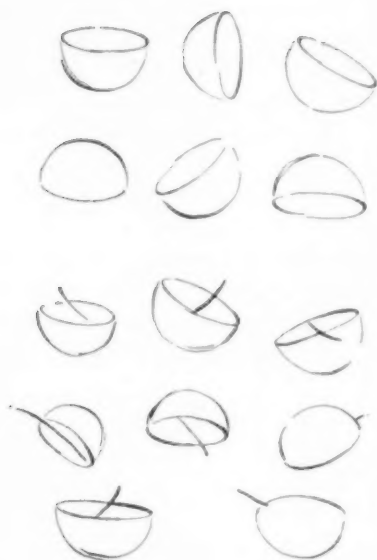
Perhaps the most practical topic to consider first is the representation of foreshortening to produce various effects of height and of angle with the line of vision, especially the foreshortening of cylindrical and hemispherical objects.

If children have drawn leaves and other objects in foreshortened views during previous years, progress is easy and natural.

Nothing need be said at first of narrow or wide ellipses. All attention may be profitably occupied in gaining familiarity with the appearance of objects as wholes in various positions, and in comparing the representations of these positions.

For example, one pupil may stand before the school, and while a series of sketches of a hemisphere after the manner of figure 1 is being made on the board, hold a bowl so its positions from the point of view of the school shall correspond as nearly as possible with those represented by the drawings.

Then the teacher may hold the bowl at several heights and angles while the children record these by rapid sketches.



Figures 1 and 2.

Half apples may be placed by the children in positions indicated by sketches made by the teacher, figure 2. Then different positions of the half apple, dictated by the teacher may be represented by sketches.

This furnishes two complimentary processes. Children interpret sketches by placing objects in corresponding positions and interpret various positions of an object by sketches. These converse steps aid

much in securing ability to image form. Practice should be directed towards obtaining facility in representing the pose of objects, and criticism refer mainly to the general effect, leaving the pupil to discover, so far as possible, what details produce this. When aid is necessary, it is readily given by rapid sketches made by the teacher, and producing the desired effect.

Pictures of hemispherical objects, collected and studied, are a necessary aid to the best teaching.

Children should also have abundant opportunity to see such objects rapidly and correctly sketched in all positions.

Later should come problems that necessitate a definite mental imaging of hemispherical forms at a number of angles.

For example, suppose an umbrella with the handle vertical, in such a position that the points of the ribs are just as high as the eyes of a person walking behind. Sketch the umbrella as it appears to this person. Represent its appearance when it is tipped towards the front. Again when it is tipped back. Figure 3.

By means of such problems attention is called primarily to the position of the whole objects rather than to that of one detail. When a correction is made in the appearance of a foreshortened circle, the idea should be emphasized that it represents a change in the position of an object rather than making an ellipse wider or narrower. Foreshortening thus becomes to the pupil a matter of changes in position, more than a study in varying geometric shapes.

When a foreshortened circle is poorly drawn, the first criticism is more potent if it is not of the ellipse as a poor specimen



Figure 3.

of that form, but of the failure of the drawing to appear round like the object. Of course as a result, proportions and forms of ellipses will be changed, and later these changes may be easily expressed in formulated statements.

When children whose work in foreshortening has been prefaced with a careful study of the drawing of ellipses, begin to draw a hemispherical or cylindrical object, it is painful to watch the care with which they complete an ellipse constructed by first drawing its axis and then attaching the object thereto. Beginners should sketch first the pose of the object with just enough of the foreshortened circle to indicate it.

As occasion arises, they should learn how, in hemispherical and cylindrical objects, the appearance of one foreshortened circle gives the key to the appearance of all other circles or parts of circles parallel to it. This sequence of parallel lines is of great value and aids in determining the drawing of many details otherwise difficult to represent, as, for example, the height of ornament on a tumbler; the shapes of windows in a tower, the label on a bottle, figure 4. The principle aids in such problems as the correct drawing of the handle of a tin cup. The outline of the bend of the handle and of its end are in circles parallel to the rim of the cup.

It is only after facility in representation has been gained that definite statements to children concerning its principles, make any valuable impression.

A principle of perspective may be explained by objects and diagrams and drawings and most pupils will understand it. It may be more thoroughly taught and children will explain it, tell its reasons and point out applications of it in nature, but fail to use it in drawing. Why?

"I hain't got no pencil", says a child.

"I have no pencil", suggests his teacher.

After a few corrections he comes to realize that hers is the proper statement. She has his intellectual assent.

"I hain't got no pencil" he says again a few days later, and upon being corrected is ashamed and tries to do better. The teacher has his willing consent. If she is wise, she knows another aid. To a certain stimulus—the need of a pencil—his



Figure 4.

organs of speech have been accustomed to respond spontaneously with the words, "I hain't got no pencil." They must be as accustomed to shape themselves to the proper form of statement. So she has him say, pleasantly and willingly, but often, very often, "I have no pencil", till that form of expression becomes more familiar than the other and supersedes it. The work is done when his whole attention can be upon the thought and the proper words come first in response.

This fable teaches that a supervisor of drawing, wondering why children who understand and can explain perspective principles, nevertheless ignore them in actual drawing, can yet achieve success.

When sufficient drill is provided by wisely directed picture study, by a multitude of simple sketches drawn by the children, by sketches drawn for them, till the correct perspective effect is the one imprinted on their brains, and the one with which their hands are accustomed to respond, we may hope for better things.

Two things cannot be done at the same time unless one of them is partly automatic. If this has not become true of perspective drawing, then when children try to represent perspective they will forget the object, and when they remember the object they will forget perspective. And as for artistic

sketching—one cannot express himself poetically in any language in which his brain must be busied about the rules of its grammar.

[To be continued.]

WALTER SARGENT,

North Scituate, Mass.



PRACTICAL CONSTRUCTION IN FIGURE DRAWING.

II.

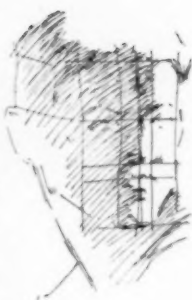


WE HAVE now indicated our figure, yet the separate parts can hardly be said to be fully constructed. The head, for instance, will stand a good deal more building up before we are even ready to begin.

We have already got a line of general action with cross lines for the direction of the eyes, nose and mouth. See Plate figures A, B and C. Also figures 5, 6 and 7 in text. It is also well to find the width between the eyes, which should be equal to the length of one eye (see illustration). It is well to draw lines parallel to the main action line from the inside and outside corners of the eyes (see figures 5, 6 and 7). Of course these differences vary somewhat in perspective. It may be urged that these lines look something like a catcher's mask. But what of it? We are trying to get the construction; and don't mind the means. Some students say they never can find the right place to put the lines, but that only shows confusion of mind. If they can't find the right place for the construction lines they certainly will never get the features right without them. Imagine a carpenter who said that he never could get the framework of rafters right, but would make shift to build a house by throwing shingles vaguely into the air.

Having got our lines, we will try to place the features. It is well in the beginning merely to indicate the eyebrow, inner and outer corner of the eye and the tear duct of the nose, the tip and the wing of the mouth cleft, two corners and a touch of the lower line of the lip, then the lower line of the chin.

Now the shadow should be indicated. Certain accents should be especially looked after, the placing of the temple bone, for instance, the cheek bone and the muscle about the mouth. In order to get the outline of the head properly, the relation of the hair with the eyes, the ears with the eyes and cheek bone should be studied. There are two things that make likeness—rather character, let us say. These are the proper relation of the eyes, nose and chin with each other. And secondly, the shape and relation of the outline with these features. Now in order to get the outline properly placed, one must first



Figures 5, 6 and 7.

study the placing of the hair, ears, and jawbone with the features. Then one is the better able to properly place, and so to draw, the outline. Pray observe that in all this we have come to the outline last, having first properly studied and placed the guiding lines, shadows, and primary and secondary accents.

[To be continued.]

PHILIP HALE,

Boston, Mass.



MECHANICAL DRAWING.

II.



VALUABLE and interesting lesson in Mechanical Drawing for an upper grade is the making of a plan of the schoolroom to a scale.

The materials necessary for the work are drawing boards, T-squares, triangles, hard pencils, rulers, yardstick and a tape-line. Manila paper can be used for practice work and preparatory sketches, but a good quality of white paper should be used for the finished sheet.

The work may be divided into three parts, or three separate lessons.

First. Study the conventional representation of walls, windows, doors, etc., and the method of showing dimensions.

Second. Make freehand sketches of the plan of the schoolroom, and indicate dimensions in their proper places.

Third. Draw the plan of the schoolroom to a given scale with the aid of instruments.

The conventional representation of parts of a room should be studied from collected illustrations. Bring to the pupils blue-prints and well executed drawings which have been used by builders, to show what is to be expected from them. Some in the class may obtain old plans from a local archi-

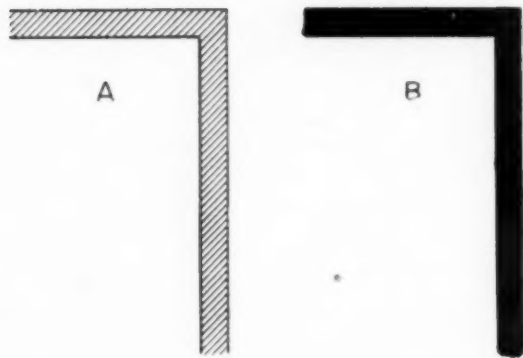


Figure 1.

tect, who would be willing to loan them for the purpose. Call attention to the method employed in representing the shapes and sizes of the rooms, the thickness of the walls and partitions, the positions and sizes of the doors and windows, and whatever other information has been given in the drawing. A plan is nothing more or less than a horizontal section passing through the walls and partitions a few feet above the floor, showing the interior arrangement. Whatever is cut by this plane is sectioned.

Figure 1 A shows a corner of a room with the wall sectioned. The section lines are made at an angle of 45 degrees. Sometimes the wall is filled with black as in B, or a light wash of burnt sienna to represent wood partitions, and light red for brick walls.

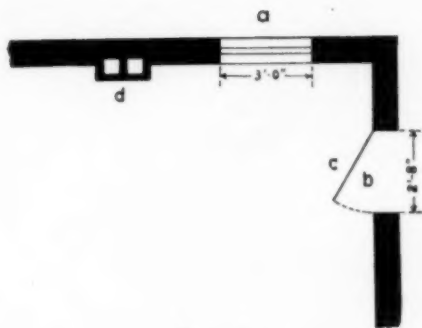


Figure 2.

Figure 2 shows cuttings through walls and partitions. a is a conventional way of representing the position and size of a window; b, a door; c, the way the door opens; d, a chimney or a ventilator.

Figure 3 shows location of furniture. a, teacher's platform; b, teacher's desk and chair; c, bookcase, cabinet or shelves; d, pupil's desk and seat.

Dimensions are indicated in the same manner as in other mechanical drawings. Figures should read on the drawing from left to right and from bottom to top (see dimensions in figure 2).

As these various signs are being studied, have numerous sketches made on the blackboard and on paper. Continue until the class is familiar with all the conventional signs necessary for the plan of the schoolroom.

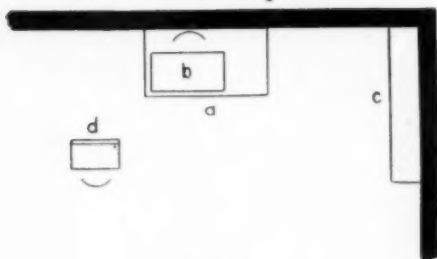


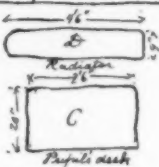
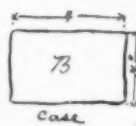
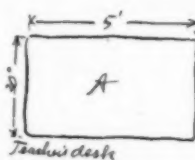
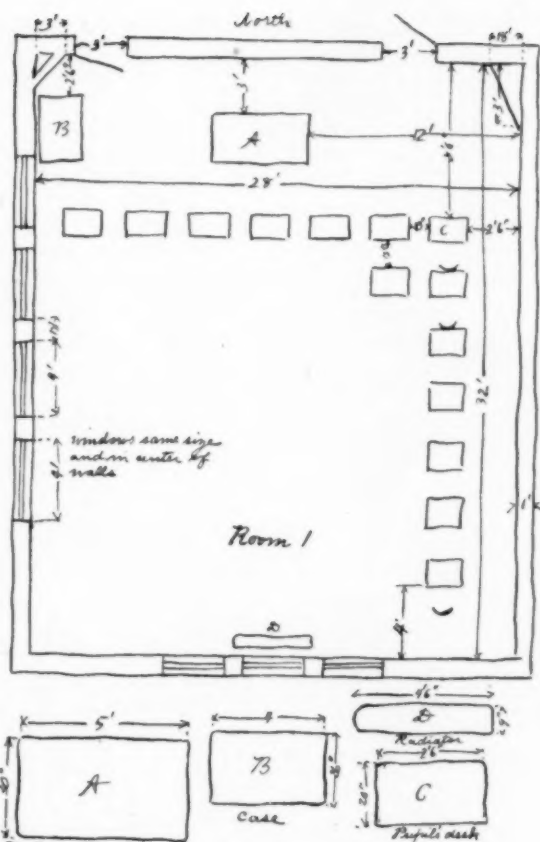
Figure 3.

The freehand plan of the room, showing the position and shape of every object of importance, should be drawn by each pupil. It is well to have the north side of the room indicated on the drawing so as to avoid possible confusion. These drawings should be criticised and corrected if necessary by each pupil, after which they are ready for the dimensions.

The room must now be measured. Place the tapeline in the hands of two pupils; one will hold the end of the line while the other unwinds it and gives the measurements to the class. Long measurements should be taken first. The smaller measurements can be done with the yardstick. As the measurements progress change tellers. Desk and seat measurements may be found by each pupil.

A good order in taking measurements is as follows :

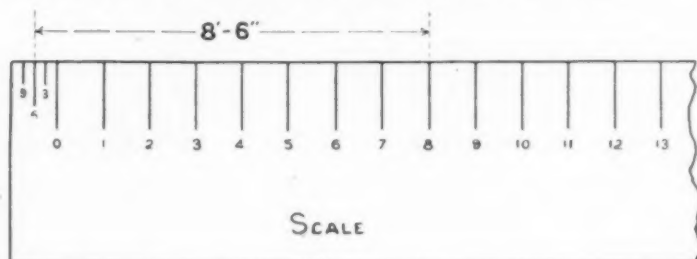
- (a) Length of the room; the width.
- (b) Sizes of projections, chimneys and ventilators.



- (c) Thickness of walls.
- (d) Position and widths of windows and doors.
- (e) Position and dimensions of platform, bookcases, desks and chairs.

As the dimensions are given to the class, each pupil should record them by placing the figures in their proper places in the freehand sketches. It is well for the teacher to keep a similar record for future reference. When completed, several of the pupils may place their drawings with the dimensions indicated upon the blackboard, where they can be discussed by the entire class. When the sketches have been criticised and all measurements are correct, the class is ready for the third stage of the work—to make the plan of the schoolroom to a given scale.

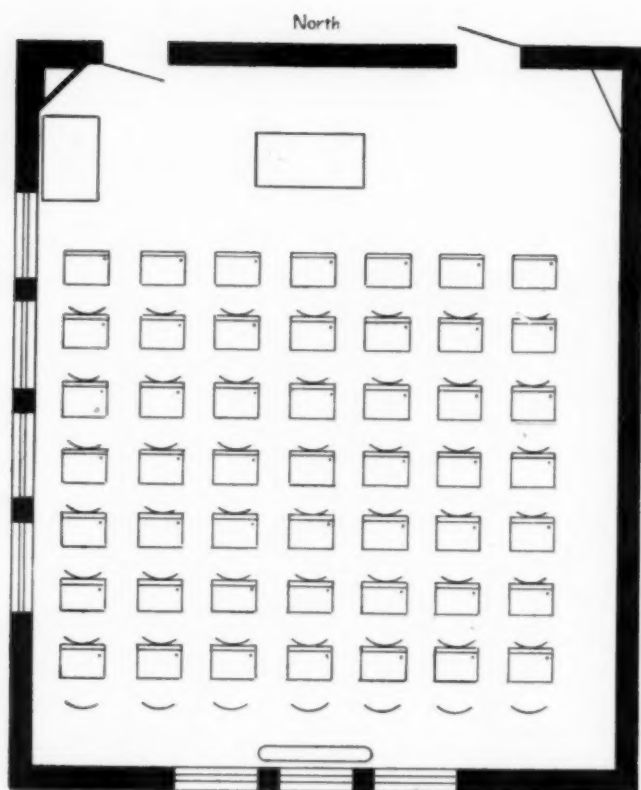
The scale will be determined by the size of the drawing paper. The ordinary schoolroom can be drawn to a scale of 1-4 inch to a 1 foot on a 9 inch by 12 inch drawing paper. Thus every 1-4 inch on the scale represents 1 foot actual measurement.



For convenience a scale should be made by each pupil. Cut a strip of paper eight or ten inches long and one inch wide. Mark off on this straight edge as many 1-4 inches as are necessary for the longest measurement in the plan. The first 1-4 inch on the scale should be divided into four equal parts, each of which represents 3 inches. The other 1-4 inches are not subdivided, but are numbered, the zero point being between the first and second 1-4 inches. Thus the second 1-4 inch from the end of the scale is marked 1, the third 2, and so on. To lay off 8 feet 6 inches, for example, from a point, place the mark 8 at the given point; zero on the scale will then be eight feet away, and (since the end space is divided into fourths, each part representing three inches) two spaces beyond zero will be opposite the point required. See figure 4.

Fasten the drawing paper to the board by the means of thumb tacks, one in each corner, pressed down until flush with the paper. Aim for a beautiful sheet. The pleasing appearance of the sheet will depend largely upon the arrangement of the different parts and figures, the clearness of lines and neatness of the entire sheet. A border line 3-4 inch from the edge of the paper gives the sheet a pleasing effect.

Dimensions should be so clearly stated in the freehand sketches that no time need be lost in answering questions concerning measurements of any kind. The whole effort should be to translate accurately these dimensions to the given scale.



Scale $\frac{1}{2}''=1'$

Angie Laveau
Maplewood School

In building up the drawing use the best method possible, and do things in the most economical order. Look ahead and draw the limiting lines first and then the details. For example—as the desks and seats are grouped in an oblong, it is better to draw the oblong enclosing them before attempting to draw the individual desks and seats. All lines which can be drawn with one position of the T-square or triangle should be finished before beginning another set of lines.

When the drawing is finished, print the scale of the plan in the lower left corner, and the name of the pupil in the lower right corner.

W. J. EDWARDS,

Malden, Mass.



AN APPROVED OUTLINE FOR MARCH WORK IN ALL GRADES.



PRIMARY.

First, Second and Third Years.—

Continue the object drawing. Review circle, square and oblong. Prepare for the coming of spring. Look for the first signs of returning life. Place

sprays of pussy willows within a given space to determine simple and effective arrangements. Have these drawn, using colored crayons and white chalk. Discuss results and repeat several times. In the second or third year add a delicate background of green, the spring color.

INTERMEDIATE.*

Fourth and Fifth Years.—Continue the object drawing. Pay particular attention to composition of groups in oblongs. Make a scale of neutrals in three values, white, middle value and black. Finish one of the object drawing compositions, using these three values. Make a scale in color to illustrate balance of value and balance of hue. Finish another composition, illustrating balance of value or hue in color.

Make a life drawing from a boy or girl in interesting costume.

* For color scales see March, 1902, The Applied Arts Book.

Sixth Year.—Make a composition in a suitable oblong from a group of spherical and hemispherical objects. Make a color scale illustrating balance of value and hue. Finish the object drawing composition from this color scale. Make another color scale to illustrate the same principles, using a different key color, and finish a second composition from this scale. Make a life drawing from a boy or girl.



GRAMMAR.*

Seventh Year.—Make a composition in an enclosing form from a group of objects. Make a neutral scale of five values—from light to dark gray. Make a scale in color in values corresponding to the neutral scale. Finish the composition using balanced values from the neutral scale. Use the color scale in finishing a second object drawing composition. If time permits, make a scale of five values in color, keeping the tones of color above (or below)

* See footnote on page 214.





the middle value in a complete scale from white to black. Apply to a third composition. Continue the life drawing.

Eighth Year.—Make an object drawing composition in an enclosing form. Teach the complemen-



Drawings made by



High School Pupils.

tary colors. Choose two complementary colors and make a color scale. Use one or two tones of two complementary colors in finishing the object drawing composition. Make a second complementary scale, or choose a second scheme of tones from the scale already made, and apply to another composition. Continue the life drawing.

Ninth Year.—Make an object drawing composition in an enclosing form. Make a scale of complementary groups of color. Apply to the object drawing composition. Try again, perhaps with a new color scheme and a second composition. Continue the life drawing.



THE CRAFTSMAN'S MEMORANDUM.



ARCH is the month of unrest, of disturbance, of change. It is the last month of winter, but the coming spring is heralded by lengthening days. It is the most disagreeable month of our northern year, but the buds swell and pussy willows come bravely forth from their teepees. It is the first spring month, but winter lasts until April. The birds sing, but there's likely to

. . . . be sic a freeze

Shall gar the birds stick to the trees.

The sun is bright, but obscured by clouds of dust. The ice breaks up in the pond, but the March grass is snowed under more than once. March is a prophetic month.

The hlyd month, the hraed month, said the Saxons, the stormy month, the rugged month; and to many teachers the work in drawing this month will seem to be in harmony with it. No phase of drawing has given teachers more trouble than model and object drawing. There are several reasons for this: 1, We have not taught it objectively—that is to say, by giving the children an object lesson in drawing, by drawing before them to show them how to do it; 2, We have attempted too much each year—one new principle a year is enough to teach; 3, We have not given sufficient practice

upon a few typical objects; 4, We have talked too much theory, given too many rules, had too many devices and tests; 5, It has been disconnected, divorced from school interests and from pictorial art; 6, It has lacked color, and relief, and has therefore been uninteresting to children; 7, It is a tell-tale subject—if the drawing isn't right, the fact is patent.

For subject matter limit the pupils during the fourth and fifth years to the representation of vegetables and other objects, which do not involve the foreshortening of circles nor the convergence of lines. Let objects like the hemisphere, involving foreshortening of one circle, occupy the attention during the sixth year; foreshortening of concentric circles and of circles at different levels, the seventh year; and convergence the eighth year. In the ninth all these may be reviewed and the principles and rules fixed in mind.

Avoid such terms as horizon, vanishing point, diameters, axes, until the ninth grade. Do not use language loosely. Never say, "This face is too wide", when what you mean is that it looks too wide in the drawing. The one test is, "Does the drawing look like the thing?"

Have the hemisphere, cylinder, cube or rectangular block, triangular prism, cone and pyramid, drawn and redrawn from memory so many times that in the ninth grade they may be drawn rapidly and well in any required position without the object. Have them drawn at first in imitation of the draw-

ings made by the teacher in the presence of the pupils.

Place such sketches as these* upon the board and have pupils hold models in the positions indicated. Find pictures in magazines and books, find photographs which show similar effects. The steps are the same as in language: get the idea, learn the word, use the word in a story.

When after patient study a sketch from the object has been perfected, it may be traced several times and each tracing used for a color scheme or scheme of dark and light. The color may be held before the pupil as a sort of reward of merit, if necessary. Have the aim a beautiful drawing. There is no excuse for ugly and uninteresting pictures.



Plans are being made to form a small party of Art teachers, or of others interested in Art, for European travel next summer.

The itinerary will include visits to picturesque places in the British Isles, possibly side trips to Norway or Holland, for sketching, recreation and study. The trip is to be as inexpensive as comfortable travelling permits.

Anyone interested is requested to communicate at an early date with Miss Elizabeth E. Morse, Supervisor of Drawing, Winchendon, Mass.

* See page 196.

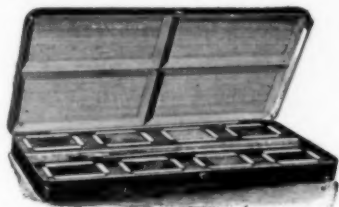
"HAND-LOOM WEAVING", by Mattie Phipps Todd, is a good book to read if you are interested in learning the processes of weaving or are desirous of teaching weaving in your school. The text is interestingly written and well illustrated. Published by Rand, McNally & Company, Chicago and New York. Price, \$.90.



The Annual Meetings of The Eastern Art Teachers Association will be held April 22, 23 and 24. The sessions during the first two days will be held in Baltimore and the third day's meeting will be in Washington. The citizens of Baltimore have generously opened their homes to the visiting members of the association. This will reduce the expenses of members, insures railroad rates and adds greatly to the attractiveness of the program.



The Annual Meeting of the Western Drawing Teachers' Association will be held at Springfield, Ill. April 14-17. An interesting program is being arranged and a large number of exhibits are expected. A cordial invitation is extended to all interested in the educational side of art.



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